

ALFRED E. AARON'S PRODUCTION OF



# HIS HONOR

# THE MAYOR

FEATURING  
**HARRY  
KELLY**

BOOK AND  
LYRICS BY

**CHAS. J. CAMPBELL &  
RALPH M. SKINNER**

MUSIC BY

**ALFRED E. AARON'S &  
JULIAN EDWARDS**

**M. WITMARK & SONS**

NEW YORK CHICAGO LONDON SAN FRANCISCO.

JOSEF WEINBERGER, LEIPZIG AND VIENNA

ALLAN & CO. MELBOURNE, AUSTRALIA

& CANADIAN AMERICAN MUSIC CO. LTD. TORONTO





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CHAS. J. CAMPBELL

AND

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VOCAL SCORE

PRICE \$  $\frac{200}{6\frac{2}{3}}$  net.

**M. Witmark & Sons**

NEW YORK  
VIENNA LEIPZIG

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Alfred E. Aarons

Presents

# “HIS HONOR, THE MAYOR”

A Summertime Entertainment, in Two Parts.

with

BLANCHE RING AND THE ORIGINAL ENGLISH PONY BALLET

Book and Lyrics by

CHAS. J. CAMPBELL and RALPH SKINNER.

Music by

JULIAN EDWARDS and ALFRED E. AARONS.

## CAST OF CHARACTERS.

Hon. Teddy Todd, Mayor of Kankakee . . . . .	CLARENCE HARVEY.
Daisy, a milliner girl . . . . .	NELLA WEBB.
May Flood . . . . .	MADELYN MARSHALL.
T. Chesterfield Prebble an Anglicized native of Kankakee . . . . .	FLETCHER NORTON.
“Jack” Thayer, his chum . . . . .	ARTHUR EARNEST.
Deacon Flood, May’s Father . . . . .	HARRY KELLY.
“Reddy” Sampson, a cowboy . . . . .	WILLIAM BLACK.
Mrs. Vayne, a young widow . . . . .	LOIS TABOR.
Marjorie Vayne, her stepdaughter . . . . .	LORA LIEB.
Solomon Syphonstein, a Parisian marriage broker . . . . .	E. E. VAN RENSSELAER.
Captain Rudolph Zitsky, of the Royal Hungarian Hussars . . . . .	JOHN H. PRATT.
Dauber Brush, an art student. . . . .	HAL PEARSON.
Lieut. Schnipp, of the Royal Hungarian Hussars . . . . .	CATHERINE TANNER.
R. La Carte, Manager at La Carte’s Hotel . . . . .	JAMES MURRAY.
Jozef, waiter at La Carte’s Hotel . . . . .	E. R. EDWARDS.

AND

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ACT II - The Isle of Margitsziget, on the Danube River,  
between Buda and Pesth, Hungary.

Time: The Present.

Musical Director . . . . .	DANIEL DORE.
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## CONTENTS.

### ACT I.

1	OPENING CHORUS . . . . .	Full Chorus.	5
2	IN STARLIT SKIES,(Flower Song.) . . . . .	Marjorie.	21
3	DAISY, THE GIRL FROM ILLINOIS . . . . .	Daisy and Pony Ballet.	25
4	ENTRANCE OF TODD . . . . .	Todd and Chorus.	31
5	I'LL TRAVEL THE LINKS WITH YOU . . . . .	Todd and Chorus.	42
6	THE LAND YOU LEFT BEHIND . . . . .	Sextette.	45
7	SHE'S ALL MY OWN,(Mary Ann.) . . . . .	Jack and Chorus.	51
8	CALL AROUND ON SUNDAY. . . . .	Pony Ballet.	57
9	FINALE I . . . . .	Full Company.	60

### ACT II.

10	OPENING CHORUS AND "SWEET TOKAY" . . . . .	Captain Zitsky and Chorus.	86
11	MILITARY WILLIE . . . . .	Prebble and Chorus.	99
12	WHERE THE WILD VINE CLINGS,(Magyar Maid) . . . . .	Katrinka and Captain Zitsky.	104
13	A LITTLE GIRL LIKE ME . . . . .	Daisy and Full Chorus.	109
14	CHAMPAGNE,(Fougere Dance) . . . . .	Pony Ballet.	113
15	FINALE II . . . . .	Full Company.	117

ACT I

No 1.

Opening Chorus.

Lyric by  
CHAS. J. CAMPBELL & RALPH M. SKINNER.

Music by  
JULIAN EDWARDS.

*Allegretto.*

Piano. *ff*

The first system of the piano accompaniment is in 2/4 time and B-flat major. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. The dynamic marking is fortissimo (ff).

The second system continues the piano accompaniment with similar rhythmic patterns and harmonic support.

The third system continues the piano accompaniment, showing the progression of the harmonic structure.

*Allegro.*

The fourth system of the piano accompaniment is marked 'Allegro' and shows a change in tempo and rhythmic intensity.

The fifth system concludes the piano accompaniment with a final cadence.

SOP. &amp; ALTO.

We are all at the end of our string, ————— More po-

lite - ly, the end of our teth - er, ————— We're fin - an - cial - ly

broke with our watch - es in soak, But our hearts are as light as a

feath-er. While we wait a re - mittance from home,

Tho' our meals we may take light and sel - dom, We've the

art at - mos - phere, Which our en-tree' makes clear, To the up-per ten

cir-cles of swell - dom. Here are choice ex - amp-les of the

paint-ers' cherished art, — Land-scapes fine or bold ma - rines; Or

if you fan - cy nu - di - ty, here you have the al - to - geth - er,

Oth - ers draped in part — fas - cin - a - ting to the eye to

SOP. & ALTO.  
com - pen - sate for cru - di - ty.

TEN.  
But your

BASS.  
col - ors and per - spective, Are de -

ei - ded - ly de - fect - ive. There is real - ly noth - ing we would care to

buy, If your gen - ius you in - her - it, It is not be - trayed in mer - it;

We ad - vise some oth - er branch of art you try. While they wait a re -

While we wait a re -

mitt-ance from home, Tho' our meals we may take—light and  
 mitt-ance from home, Tho' their meals we may take light and

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "mitt-ance from home, Tho' our meals we may take—light and" for the top staff and "mitt-ance from home, Tho' their meals we may take light and" for the middle staff. The piano accompaniment features a steady bass line and chords in the right hand.

sel - dom, We've the art at - mos - phere Which our en - treeé makes  
 sel - dom, We've the art at - mos - phere Which our en - treeé makes

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "sel - dom, We've the art at - mos - phere Which our en - treeé makes" for both the top and middle vocal staves. The piano accompaniment maintains the harmonic structure with chords and a moving bass line.

clear, To the up - per ten cir - cles of swell - dom.  
 clear, To the up - per ten cir - cles of swell - dom.

The third system concludes with three vocal staves and piano accompaniment. The lyrics are: "clear, To the up - per ten cir - cles of swell - dom." for both the top and middle vocal staves. The piano accompaniment includes a final melodic flourish in the right hand and a sustained bass line.



Meno mosso. Enter shopping girls.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with eighth notes and rests.

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "We're tire-less pets with-out re-grets or". The piano accompaniment includes the dynamic marking *mp* and the instruction *stacc.* The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes and rests.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line continues with the lyrics "dis-ap-point-ed pas-sions, We're free to flit a-bout a bit And". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line concludes with the lyrics "fol-low up the fash-ions; We love to chase from place to place Where". The piano accompaniment continues with the same rhythmic pattern.

goods in new de - vic - es, And fin - est brands on bar - gain stands Are

## Moderato.

sold at markeddown pric - es. So we shop in the morn - ing, shop all day,

Shop, shop, shop 'til the sun goes down For a rib - bon or rose, or

lace or hose, Or the trimming to match some gown. Ov - er

each lit - tle tri - fle just that way, We shop, shop, shop— 'til we

al - most drop, It a - mus - es us, — Tho' we fret and fuss, And

that's why we shop, shop, shop.

CHORUS.

So we shop in the morn - ing,  
So we shop in the morn - ing,

shop all day, Shop, shop, shop 'til the sun goes down For a  
shop all day, Shop, shop, shop 'til the sun goes down For a

rib - bon or rose, or lace or hose, or the trim - ming to match some  
rib - bon or rose, or lace or hose, or the trim - ming to match some

gown. Ov - er each lit - tle tri - fle just that way we  
gown. Ov - er each lit - tle tri - fle just that way we

shop, shop, shop — 'til we al - most drop, It a - mus - es us Tho' we

shop, shop, shop 'til we al - most drop, It a - mus - es us Tho' we

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "shop, shop, shop — 'til we al - most drop, It a - mus - es us Tho' we". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

fret and fuss, And that's why we shop, shop, shop.

fret and fuss, And that's why we shop, shop, shop.

The second system also consists of three staves. The top two staves are vocal lines with lyrics: "fret and fuss, And that's why we shop, shop, shop." The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system. A sixteenth-note triplet is marked with a '6' in the right hand of the piano part.

**Tempo di Valse.**

The third system consists of three staves. The top staff is empty. The middle and bottom staves are the piano accompaniment. The middle staff has a melodic line in G major, and the bottom staff has a bass line with chords. The tempo is marked "Tempo di Valse" and the time signature is 3/4. The piano part begins with a forte (*ff*) dynamic.

## LA CARTE.

Here are let - ters by ze doz - en, From ze sweet - heart and ze

coz - en, Dieu! so man - y, You may sort them for your - selves.

ARTISTS.

Should they

but con - tain the need - ful Then our hearts, will be in - deed full And the

can - vass - es we'll put back on the shelves. —

*crese.* *f*

CHORUS.

Let - ters from home, Let - ters from home, They may con -

Let - ters from home, Let - ters from home, They may con -

tain priz - es or blanks, But a check from Pa - pa, or ad -

tain priz - es or blanks, But a check from Pa - pa, or ad -

vice from Ma - ma, You ack - nowl - edge with best love and

vice from Ma - ma, You ack - nowl - edge with best love and

thanks. Let - ters from home, Let - ters from home, So

thanks. Let - ters from home, Let - ters from home, So

*p*

wel - come, so wel - come where - ev - er you roam. You're con - tent if they

wel - come, so wel - come where - ev - er you roam. You're con - tent if they

tell that the loved ones are well, When you get those dear let - ters from

tell that the loved ones are well, When you get those dear let - ters from



home. home. Let-ters from home, Let-ters from home,

*ff*

They may con - tain. priz - es or blanks, But a check from Pa -  
 They may con - tain. priz - es or blanks, But a check from Pa -

pa, or ad - vice from Ma - ma, You ac - knowl - edge with love  
 pa, or ad - vice from Ma - ma, You ac - knowl - edge with love

*cresc.* *ff* *rit.*

and thanks, You ac - knowl - edge with  
and thanks, You ac - knowl - edge with



*cresc.* *ff* *rit.*



love and thanks.  
love and thanks.



*Piu Vivo.* *sfz* *fff*



*accel.* *8*



No. 2.  
3219

# In the Starlit Skies.

Majorie and Chorus.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.

Words by  
JULIAN EDWARDS.

Moderato.

Voice.

Piano.

*p*

Flow'rs, ev - er wel - come  
Some - times 'tis tu - lips

off - 'ring to a maid, True love, or friend - ship's to - ken;  
all of va - ried hue, Dazz - ling with col - ors glar - ing;

In per - fume breathe the mess - age left un - said,  
"We stop not, tho' we come to con - quer you,"

Fond lov - er's vows up - spok - en. So with the flow'rs, to  
They say with mar - tial bear - ing. Na - ture with all her

maid a thought will fly, As with her hair she  
ra - diant col - ors bright, In gau - dy rai - ment

blends them; What sort of man has sent these  
blends them.

lil - lies? I would say a po - et sends them. I should

*Meno mosso.*

say he is a po - et, with large dream-y, deep fringed eyes, Flow - ing

hair and pale com-plex-ion, that he lan-guish-es and sighs. And ig -

nores, your pret-ty bon-nets, but on eyes and lips writes son-nets, And com-

CHORUS.

pare a maid with an-gels in the star-lit skies. I should

say he is a po-et, With large dream-y, deep fringed eyes, Flow-ing

hair and pale com-plex-ion, that he lan-guish-es and sighs. And ig-

nore's your pret-ty bon-nets, But on eyes and lips writes son-nets, and com-

pare's a maid with an-gels In the star-lit skies.

star-lit skies.

*ff*

3207  
No. 3.

## Daisy, the girl from Illinois.

Song.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.Words by  
JULIAN EDWARDS.

Allegretto.

Piano.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The right hand starts with a triplet of eighth notes (F#, A, C) followed by a series of chords and eighth notes. The left hand provides a steady accompaniment with quarter and eighth notes.

DAISY.

I'm a shy lit - tle thing you can plain - ly see, I  
Oft my dress while\_ cross - ing the street I raise, Why

The vocal line is in a treble clef with a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

don't like at - ten - tion be - stowed on me. When I  
is it the men all\_ turn to gaze? On\_

The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

walk down the street the men all sigh, Some bol - der than oth - ers as  
dus - ty\_ days you must raise yourskirt, But that's no ex - cuse\_ for a

The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic setting for the phrase.

## CHORUS.

I pass by Say, Ah, lit - tle girl from Ill - i - nois! Lit - tle  
man to flirt, They nev - er do that in Ill - i - nois! Lit - tle

girl from Ill - i - nois. Tho' I cast down my eyes and  
girl from Ill - i - nois. If dust blows in your eyes and

look de - mure, And dress in the plain - est  
makes you wink, Is that an ex - cuse for a

way I'm sure, Yet some - how or oth - er they  
man to think You are wink - ing at him, when it



seem to know, And say, as I pass them, Oh  
may be that He isn't the one you are wink -

she's not slow, That's Dai - sy the girl from  
ing' at? And it hap - pens that way in

CHORUS. DAISY.

Ill - i - nois. The girl from Ill - i - nois I'm  
Ill - i - nois. That way in Ill - i - nois

Dai - sy, the girl from Ill - i - nois, Not a nod or a wink that a

man em\_ploys, Is lost on the spry lit\_tle, Shy lit\_tle, sly- lit\_tle,

Fly lit\_tle girl from Ill\_i - nois. The boys know I like their

flat\_ter - y, I'm so - cia\_ble too and chat\_ter - y, Full of

in\_no - cent fun, I keep them on the run Af\_ter Dai - sy, the girl from

Ill - i - nois. I'm Dai - sy the girl from Ill - i - nois, Not a

nod, or a wink a man em - ploys Is lost on a sly lit - tle,

shy lit - tle, sly lit - tle, Fly lit - tle girl from Ill - i - nois. The

boys know I like their flat - ter - y, I'm so - cia - ble too and

chat - ter - y. Full of in - o - cent fun, I



keep them on the run Af - ter Dai - sy, the girl from



1. Ill - i - nois!

2.



# Entrance of Todd.

Chorus.

No 4.

Lyric by  
CHAS. J. CAMPBELL & RALPH M. SKINNER.

Music by  
JULIAN EDWARDS.

Allegro.

Piano.

CHORUS.

SOP. & ALTO.  
TENOR.  
BASS.

Now all pre - pare, To do hon - or to the Mayor,  
Now all pre - pare, To do hon - or to the Mayor,

We shall find him high and might-y when we meet him. So with  
We shall find him high and might-y when we meet him. So with



dig - ni - fied hur - rah! Not a snap - py lit - tle "rah?" Well ex -

dig - ni - fied hur - rah! Not a snap - py lit - tle "rah?" Well ex -

*ff*

## LA CARTE.

He has

pand our chests as heart - i - ly we greet him.

pand our chests as heart - i - ly we greet him.

*pp*

in - flu - ence you know, All due def' rence you must show, So when I raise my

hand like his, all shout No, zat's too soon, but when he

Hur - rah!

Hur - rah!

*ff* *pp*

CHORUS.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first vocal line has lyrics: "hand like his, all shout No, zat's too soon, but when he". The second vocal line has lyrics: "Hur - rah!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *ff* and *pp*.

comes, We'll have ze band of fifes and drums, Play zat tune, ze

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has lyrics: "comes, We'll have ze band of fifes and drums, Play zat tune, ze". The piano accompaniment continues with the melody and bass line. The key signature remains two flats.

"Yan-kee Doo-dle," While I get his Yan-kee boo-dle, An' ze peo-ple

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has lyrics: "'Yan-kee Doo-dle,' While I get his Yan-kee boo-dle, An' ze peo-ple". The piano accompaniment continues with the melody and bass line. The key signature remains two flats.

loud - ly cry,

**CHORUS.**

Hur - rah! hur - rah! But when he

Hur - rah! hur - rah!

*ff*

comes,

we'll have ze band of fife and

But when he comes, we'll have ze band of fife and

drums,

drums,

Play the tune of Yan - kee Doo - dle,

Play the tune of Yan - kee Doo - dle,



While he gets the Yan - kee boo - dle, And the peo - ple  
While he gets the Yan - kee boo - dle, And the peo - ple

The first system of the score features two vocal staves and a bass line. The vocal parts are in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "While he gets the Yan - kee boo - dle, And the peo - ple". The melody is simple and rhythmic, with a steady quarter-note accompaniment in the bass line.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The music is in a 3/4 time signature with a key signature of two flats.

loud - ly cry, Hur - rah! hur - rah!  
loud - ly cry, Hur - rah! hur - rah!

The second system of the score features two vocal staves and a bass line. The lyrics are: "loud - ly cry, Hur - rah! hur - rah!". The melody is more energetic, with a strong emphasis on the "Hur - rah!" exclamation. The bass line continues with a steady quarter-note accompaniment.

The piano accompaniment for the second system consists of two staves. The right hand features a more complex melodic line with some grace notes, while the left hand provides a steady bass line. The music is in a 3/4 time signature with a key signature of two flats.

*ff* *trium*

The third system of the score features a piano accompaniment consisting of two staves. The right hand plays a melodic line with a *trium* marking, while the left hand provides a steady bass line. The music is in a 3/4 time signature with a key signature of two flats. The *ff* (fortissimo) marking is present at the beginning of the system.

TODD.

Oh, I'm the May-or of Kan-ka-kee.  
A wel-come re-cep-tion here I see.

His  
A

His  
A

*p* *f*

Detailed description: This system contains the first vocal entry for Todd. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes dynamic markings *p* and *f*. The vocal line has a repeat sign and a fermata over the final note.

Al- though I have\_ no fam-i - ly tree, The  
If some day you\_ should pay me a call, In

Hon-or the Mayor of Kan - ka - kee.  
wel-come re-cep - tion here\_ has he.

Hon-or the Mayor of Kan - ka - kee.  
wel-come re-cep - tion here has he.

Detailed description: This system contains the second vocal entry for Todd. It features a vocal line with lyrics and two piano accompaniment staves. The piano part continues with a steady accompaniment. The vocal line has a repeat sign and a fermata over the final note.

peo - ple pay great homage to me. When I ap - pear, they loud - ly cheer, To  
 Kan - ka - kee's Mu - ni - ci - pal Hall, For thir - ty days or more you'd be The

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "peo - ple pay great homage to me. When I ap - pear, they loud - ly cheer, To Kan - ka - kee's Mu - ni - ci - pal Hall, For thir - ty days or more you'd be The". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

LA CARTE

hon - or His Hon - or of Kan - ka - kee. His  
 guests of the May - or of Kan - ka - kee. The

We hon - or His Hon - or of Kan - ka - kee.  
 The court - e - ous May - or of Kan - ka - kee.

We hon - or His Hon - or of Kan - ka - kee.  
 The court - e - ous May - or of Kan - ka - kee.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "hon - or His Hon - or of Kan - ka - kee. His guests of the May - or of Kan - ka - kee. The". Below the vocal line, there are two sets of lyrics for a chorus: "We hon - or His Hon - or of Kan - ka - kee. The court - e - ous May - or of Kan - ka - kee." and "We hon - or His Hon - or of Kan - ka - kee. The court - e - ous May - or of Kan - ka - kee.". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

hon-or the May-or of Kan - ka-kee.  
 court-e-ous May-or of Kan - ka-kee.

A ve - ry de-lec-ta-ble, high ly re-spect-a - ble

A ve - ry de-lec-ta-ble, high ly re-spect-a - ble

1. 2. TODD. >

A For

man, is the Mayor of Kan - ka-kee. Kan - ka-kee.

man, is the Mayor of Kan - ka-kee. Kan - ka-kee.

1. 2. > f

I am His Hon- or, the Mayor, \_\_\_\_\_ Great my power, \_\_\_\_\_ have a

care, \_\_\_\_\_ Tho' I hate \_\_\_\_\_ to boast, I'm the warm - est toast, ev - er

served in a May - or's chair. Oh!

For he is His Hon - or, the

For he is His Hon - or, the

*ff*

Mayor, Fav-ors with us, — he will share, — These we don't de-spise, So

Mayor, Fav-ors with us, — he will share, — These we don't de-spise, So

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is in the bass register, providing harmonic support for the vocal lines. The music is in a minor key, indicated by the two flats in the key signature.

So — hon - or, His Hon - or the Mayor!

we think it wise, — To hon - or, His Hon - or the Mayor!

we think it wise, To hon - or, His Hon - or the Mayor!

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment includes some dynamic markings such as accents and slurs. The overall structure remains consistent with the first system.

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic marking. The melody features eighth-note patterns in the first two measures, followed by measures with longer note values and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piece. The upper staff shows a continuation of the melodic line with eighth-note patterns and some slurs. The lower staff maintains the accompaniment with chords and eighth-note figures. There are some dynamic markings like *sfz* and accents (*^*) in the final measures of this system.

The third system continues the musical piece. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides a consistent accompaniment with chords and eighth-note patterns.

The fourth system concludes the piece. The upper staff has a melodic line ending with a final chord marked with an accent (*^*) and a fortissimo (*sfz*) dynamic. The lower staff has an accompaniment that ends with a final chord also marked with an accent (*^*) and *sfz*.

## No 5.

3209

## I'll Travel The Links With You.

Lyric by  
CAMPBELL and SKINNER.

Music by  
ALFRED E. AARONS.

*Allegro giocoso.*

Piano introduction in G major, 2/4 time. The piece begins with a forte (*ff*) dynamic and transitions to piano (*p*) in the final measure. The melody is characterized by eighth-note patterns and accented notes.

Golf is a game where young folks play - ing, Ov - er the hills and  
One lit - tle girl the game is learn - ing, One lit - tle boy to

dales go stray - ing, Op - po - site sex - es noth - ing per - plex - es,  
teach her yearn - ing, He'll cad - dy for her learns to a - dore her,

Ev - ery - thing's their way. They're not a - fraid of  
He cant watch the ball Gay lit - tle golf ball



Bunk - ers hat - ed, Find they are nice - ly sit - u - at - ed,  
last in thick - et, Fear - less of Haz - ards, thats the thick - et,

Shel - ter - ing mound top, Down on the ground drop, Bil - ling and coo - ing and  
Both try to find it, Time, nev - er mind it, Tired of the lug - ging no

no - bod - y view - ing, A neat lit - tle Bun - ker play.  
golf bag hes hug - ging, Theres no Bog - ey there at all.

*poco rit.*

## Refrain.

Out on the Green, High Bun - kers screen All the  
Out on the Green Those Haz - ards screen, Lit - tle

*p ff*

two's in a two - some play - ing, Out of sight for a min - ute or  
 two's in a two some play - ing, Out of the for a min - ute or

two. Stroll down their way, You'll hear them  
 two. Stroll down their way, You'll hear them

*p* *ff*

say; To a Tee we a - gree, If you'll have me, I'll  
 say; To a Tee we a gree, If you'll have me I'll

trav - el the links with you. you.  
 trav - el the links with you.

*f* *ff*

# No 6. The Land You Left Behind.

Lyric by  
CHAS. J. CAMPBELL & RALPH M. SKINNER.

Music by  
JULIAN EDWARDS.

*Allegretto.* MAYOR, DAISY, Mrs. VANE.

We

spend our wealth in search of health and travel just for pleasure;

TODD, TOM, JACK.

Too

The

late we find, What's left behind, Would overflow the measure.

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vaunt - ed boast of Eu - rope's host of Grand - eur that's His - tor - ic,

When

But it's

first you view it seems to you Is ut - ter - ly The - o - ric But it's

MAYOR.

nice to go trave - ling, then you'll find, How good is the land you've

DAISY Mrs.VANE.

nice to go trave - ling, then you'll find, How good is the land you've

TODD.

nice to go trave - ling, then you'll find, How good is the land you've

TOM. & JACK.

left be - hind, And all your ex - per - ience serves to bind your

left be - hind, And all your ex - per - ience serves to bind your

left be - hind, And all your ex - per - ience serves to bind your

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "left be - hind, And all your ex - per - ience serves to bind your". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

heart to the land you have left be - hind; Where

heart to the land you have left be - hind; Where

heart to the land you have left be - hind; Where

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "heart to the land you have left be - hind; Where". The piano accompaniment continues with a similar rhythmic pattern to the first system.

cas - tles and pal - ac - es, Queens and Kings, And

cas - tles and pal - ac - es, Queens and Kings, And

cas - tles and pal - ac - es, Queens and Kings, And

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a series of chords, with some notes marked with a '7' (likely indicating a seventh chord). The bass clef part provides a harmonic foundation with similar chords.

no - bles and ti - tles and all such things, Are

no - bles and ti - tles and all such things, Are

no - bles and ti - tles and all such things, Are

The piano accompaniment continues with the same structure as the first system, featuring treble and bass clef staves with chords and some notes marked with a '7'.

fol - lies for which we have no kind of use, in the land we have

fol - lies for which we have no kind of use, in the land we have

fol - lies for which we have no kind of use, in the land we have

left be - hind, The land we have left be - hind. \_\_\_\_\_

left be - hind, The land we have left be - hind. \_\_\_\_\_

left be - hind, The land we have left be - hind. \_\_\_\_\_



mf

First system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth notes. The dynamic marking *mf* is present.



Second system of musical notation, continuing the piece with similar chordal and eighth-note patterns.



Third system of musical notation, showing a change in the treble clef key signature to one sharp (F#).



Fourth system of musical notation, continuing the piece with similar chordal and eighth-note patterns.



Fifth system of musical notation, concluding the piece with a final chord marked with an accent (^).



## No 7.

## She's all my own.

3206

(Mary Ann.)

Song.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.Music by  
JULIAN EDWARDS.

Allegretto.

Voice.

Piano.

1. Ma - ry Ann's love - ly, she's  
2. Ma - ry Ann's gen - tle as

just all right, Not too slim, or too stout, but just  
she is fair, So sweet tem - pered she nev - er gets

neat. Not tall, not short, but of me - dum height, With the  
mad. She's sym - pa - thet - ic your joys she'll share, She will

dain - ti - est an - kles and feet, \_\_\_\_\_ Ma - ry Ann dress - es with  
com - fort and cheer if you're sad. \_\_\_\_\_ Ma - ry Ann speaks and you

taste and style, Al - ways looks like a new fash - ion  
dream of love, An - gel voic - es you hear when she

plate, Sweet dim - ples ap - pear on her  
sings. You won - der if she came to

face with each smile, To des - cribe her, you'd say she was great. Oh,  
earth from a - bove, And un - con - sci - ous - ly look for her wings.

*rit.*

Andante moderato.

Ma - ry Ann, my Ma - ry Ann of per - fec - tion she's real - ly the

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F#5, G5, A5, B5, and C6.

pink. Lips as red as a rose, And the sau - ci - est nose, Eyes like

The second system continues the vocal line with a half note G5, quarter notes A5, B5, and C6, then a quarter rest, and continues with quarter notes D6, E6, F#6, G6, A6, B6, and C7. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, B4, and C5, and a bass clef with a melody of quarter notes G2, A2, B2, and C3.

stars on - ly bright - er, I think. Oh Ma - ry Ann, my

The third system continues the vocal line with a half note G5, quarter notes A5, B5, and C6, then a quarter rest, and continues with quarter notes D6, E6, F#6, G6, A6, B6, and C7. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, B4, and C5, and a bass clef with a melody of quarter notes G2, A2, B2, and C3.

Ma - ry Ann, No queen ev - er sat on a throne, Half as

The fourth system continues the vocal line with a half note G5, quarter notes A5, B5, and C6, then a quarter rest, and continues with quarter notes D6, E6, F#6, G6, A6, B6, and C7. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, B4, and C5, and a bass clef with a melody of quarter notes G2, A2, B2, and C3.

dain - ty and neat, or as pret - ty and sweet, And she's all my —

CHORUS.

own; — And she's all my own. — Oh Ma - ry Ann, my

Ma - ry Ann, of per - fec - tion she's real - ly the pink. Lips as

red as a rose, And the sau - ci - est nose, Eyes like

stars on - ly bright - er I think. Oh Ma - ry Ann, my

Ma - ry Ann, no queen ev - er sat on a throne, Half as

dain - ty and neat, or as pret - ty and sweet, And she's

all my own, — And she's all my own, — own, —

*1st time.* *2nd time.*

*pp*

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of piano accompaniment continues the musical texture from the first system, with similar chordal and melodic elements in both staves.

The third system of piano accompaniment features more complex chordal structures and rhythmic patterns in both the treble and bass staves.

The fourth system of piano accompaniment maintains the established harmonic and rhythmic framework.

This system contains the vocal line and the final piano accompaniment. The vocal line is on a single staff with lyrics: "And She's all my own, And She's all my own." The piano accompaniment continues below, ending with a double bar line and some final chords.

# Call around on Sunday.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.

Music by  
ALFRED E. AARONS.

Tempo di Valse.

Piano. *f*

1. I know one dear girl a - bout twen - ty, \_\_\_\_\_ And  
 2. There's noth - ing like love when you strike it, \_\_\_\_\_ The

*p* *f*

twen - ty more; \_\_\_\_\_ But one, with - out  
 real - right kind. \_\_\_\_\_ I'm head ov - er

twen - ty is plen - ty \_\_\_\_\_ When she's true to the  
 heels and I like it, \_\_\_\_\_ I'm just go - ing it

core. ——— Oh, the place where my heart was is hol-low, ——— It's  
blind. ——— She likes oth - er boys who are han\_dy, ——— When

gone her way. ——— Where - ev - er she leads me I  
I'm a way, ——— For car rides with ice-cream and

fol - low, ——— So tame, that she has to say: ———  
can - dy ——— But on - ly to me she'll say: ———

## REFRAIN

*2nd time Chorus.*

Call a - round on Sun\_day, ——— If you've noth - ing bet - ter to



do. \_\_\_\_\_ That is my rest up and fun day, \_\_\_\_\_ I'll be

look.ing for you. \_\_\_\_\_ Call a\_ round on Sun.day, \_\_\_\_\_ You can

take me out if it's fine, \_\_\_\_\_ Per\_ haps in the park if it is\_ 'nt too

dark, Great! Sun- day for mine. mine. *D.C.*

## No 9.

## Finale I.

Lyric by

CHAS. J. CAMPBELL &amp; RALPH M. SKINNER.

Music by

JULIAN EDWARDS.

*Allegro.*

Piano. *f* *ff*

*Tutti.*

CHORUS.

What's the row? What's up now? Why such tur - moil and such strife?

What's the row? What's up now? Why such tur - moil and such strife?

DAISY, MAY & KATRINKA.

Sa - cred vow, brok - en now, I was pledged to be his wife.

*unis.*

CHORUS.

Vil - lain he sure must be, Who would at the al - tar flinch.

Vil - lain he sure must be, Who would at the al - tar flinch.

TODD.

*rit.*

Mean - ing me, mar - ry three? Two, too ma - ny, that's a cinch!

*rit.*

DAISY, MAY & KATR.

*Andante.*

See us kneel - ing at thy feet.

TODD.

Trov - a - to - re, Tra - vi -

This for us is no great treat.  
 a - - ta. Pu - - ri - tan - - a, Rig - - o -

DAISY.  
 Par - - si - fal?  
 let - - to. No!

MAY. KATR.  
 Loh - - en - grin? Pu - - ri - tan - - a, Rig - - o -  
 No!

let - - to. No!

Son - am - - bu - la? Fi - del - i -

The first system of the score features a vocal line with lyrics "let - - to. No!" and "Son - am - - bu - la? Fi - del - i -". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

DAISY.  
Zam - - pa, Mar - - tha, Sem - - i - ram - i -

MAY & KATR.  
No!

TODD.  
o?

The second system includes three vocal parts: DAISY with lyrics "Zam - - pa, Mar - - tha, Sem - - i - ram - i -", MAY & KATR. with "No!", and TODD. with "o?". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

CHORUS.  
Trov - - a - -

Trov - - a - -

The chorus section is marked "CHORUS." and features two vocal parts, both with the lyrics "Trov - - a - -". The piano accompaniment includes a right-hand melody and a left-hand bass line.

The final section of the page shows the piano accompaniment, consisting of a right-hand melody and a left-hand bass line.

de. Mar - - tha, Sem - - i - ram - i -

de. Mar - - tha, Sem - - i - ram - i -

L'E - li - sir d'A - mo - - re.

to - - re. Tra - - vi - - -

to - - re. Tra - - vi - - -

Piano accompaniment with chords and eighth notes.

de.

de. Mar - - i -

L'E - - li - sir d'A - mo - - re

a - - ta. Son - am - bu - la.

a - - ta. Son - am - bu - la.

Piano accompaniment with chords and eighth notes.

KATR. &amp; NORTON.

DAISY & MAY.

Mar - i - tan - a.

tan - a, Pag - li -

Mar - i - tan - a.

Son - am - bu - la. Son - am - bu - la.

Son - am - bu - la. Son - am - bu - la.

Pag - li - ac - ci, Tos - ca,

ac - ci.

Pag - li - ac - ci, Tos - ca,

Son - am - bu - la. Son - am - bu - la.

Son - am - bu - la. Son - am - bu - la.

*poco accel.*

Nor - ma, Mar - ta, Fra Di - a - vo - lo, Er -  
 Son - am - bu - la. Son  
 Nor - ma, Mar - ta, Fra Di - a - vo - lo, Er -  
 Son - am - bu - la Son  
 Son - am - bu - la Son

*poco accel.*

na - ni.  
 am - bu - la, Lu - cia di Lam - mer -  
 na - ni.  
 am - bu - la. Don Gio -  
 am - bu - la. Don Gio -

*rit.*  
*rit.*  
*rit.*



Don Pas-qual - e.

moor. Lu - cia - di Lam - mer -

Don Pas-qual - e.

van - ni. Don Gio-

van - ni. Don Gio-

Don Pas-qual - e, La Gio-

moor

Don Pas-qual - e, La Gio-

van - ni,

van - ni,

con - da, Fav - o - ri - ta, La Gaz - za

Son - am - bu - la, Son -

con - da, Fav - o - ri - ta, La Gaz - za

Son - am - bu - la, Son -

Son - am - bu - la, Son -

*accel.* *rit.*

La - dra, No!

am - bu - la, No!

La - dra, A - i - da? O - tel - lo?

am - bu - la, No!

am - bu - la, No!

No! No! Ah!

No! No! Ah!

Din-or - ah? Ah Ah!

No No! Ah!

No No! Ah!

*Cadenza.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (E-flat major/C minor) and a 2/4 time signature. The lyrics are: "No! No! Ah!" on the first staff; "No! No! Ah!" on the second; "Din-or - ah? Ah Ah!" on the third; "No No! Ah!" on the fourth; and "No No! Ah!" on the fifth. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a cadenza section indicated by a fermata and the word "Cadenza." written above the staff.

No!

No!

No!

No!

No!

*Allegretto non troppo.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The tempo is marked "Allegretto non troppo." and the time signature changes to 2/4. The lyrics are: "No!" on the first staff; "No!" on the second; "No!" on the third; "No!" on the fourth; and "No!" on the fifth. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure of each vocal line.

*Allegretto non troppo.*

*f*

Detailed description: This system contains a piano accompaniment. The tempo is marked "Allegretto non troppo." and the time signature is 2/4. The music begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking of "f" (forte) is present. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

TODD.

Wait, wait, if you will wait, A law new no dear Kan-ka-kee, I will

make if I can, on the old Salt-Lakeplan, when I get back and mar-ry all three.

DAISY, MAY: KATR.

I'll not

Wait, wait, if you will wait till he gets back to dear Kan-ka-kee.

Wait, wait, if you will wait till he gets back to dear Kan-ka-kee.

be one of three, he will mar - ry just me when

he gets back to dear Kan - ka - kee. TODD. That's all right,

Don't let's fight, Simp - ly let the mat - ter rest.

We'll be wed, as I've said when I re - turn from

DAISY & MAY.

What's that, you'll try to run a - way, You're  
 Bu - da - pest.

What's that, you'll try to run a - way, You're  
 What's that, you'll try to run a - way, You're

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "What's that, you'll try to run a - way, You're" and continues with "Bu - da - pest." The piano accompaniment consists of a treble and bass clef with chords and a simple bass line.

off for Bu - da - pest you say!

KATR.  
 With me you shall find rest!

off for Bu - da - pest you say!  
 off for Bu - da - pest you say!

The second system continues the musical score. It includes a vocal line with the lyrics "off for Bu - da - pest you say!" and a piano accompaniment. A new vocal part, labeled "KATR.", enters with the lyrics "With me you shall find rest!". The piano accompaniment continues with chords and a bass line.

DAISY & MAY.

Now we give you warn-ing. We will

TODD.

Love we'll go to Bu - da - pest.

Now we give you warn-ing We will

Now we give you warn-ing We will

*rit.*

Allegro moderato.

fol - low in the morn - ing.

fol - low in the morn - ing.

fol - low in the morn - ing.

## DAISY, MAY &amp; KATR.

CHORUS & PRINCIPAL.

Off we'll go and we won't go slow, in the train we'll

Off we'll go and we won't go slow, in the train we'll

Off we'll go and we won't go slow, in the train we'll

The first system contains four staves. The top three staves are vocal parts: the top staff is the Principal, and the two staves below it are the Chorus. The bottom staff is the piano accompaniment. The lyrics are: "Off we'll go and we won't go slow, in the train we'll".

rat - tle to Pest a - long. Where in - stead of hash we'll

rat - tle to Pest a - long. Where in - stead of hash we'll

rat - tle to Pest a - long. Where in - stead of hash we'll

The second system contains four staves. The top three staves are vocal parts: the top staff is the Principal, and the two staves below it are the Chorus. The bottom staff is the piano accompaniment. The lyrics are: "rat - tle to Pest a - long. Where in - stead of hash we'll".



eat — gau - lash, In a real Hun - gar - ian res - ta -

eat — gau - lash, In a real Hun - gar - ian res - ta -

eat gau - lash, In a real Hun - gar - ian res - ta -

The first system consists of four staves. The top three are vocal staves in G major with a key signature of one flat (B-flat). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "eat — gau - lash, In a real Hun - gar - ian res - ta -".

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a steady eighth-note bass line and chords in the right hand.

rong. They'll knock mus - ic to smith - er's, with ham - mers on zith - ers, While

rong. They'll knock mus - ic to smith - er's, with ham - mers on zith - ers, While

rong. They'll knock mus - ic to smith - er's, with ham - mers on zith - ers, While

The second system consists of four staves. The top three are vocal staves in G major with a key signature of one flat (B-flat). The bottom staff is the piano accompaniment in bass clef. The lyrics are: "rong. They'll knock mus - ic to smith - er's, with ham - mers on zith - ers, While".

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the eighth-note bass line and chordal accompaniment from the first system.

Mag - yars are sing - ing a gyp - sy song, We'll the

Mag - yars are sing - ing a gyp - sy song, We'll the

Mag - yars are sing - ing a gyp - sy song, We'll the

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Mag - yars are sing - ing a gyp - sy song, We'll the".

na - tives ad - mire, While sip - ping To - kaye, and

na - tives ad - mire, While sip - ping To - kaye, and

na - tives ad - mire, While sip - ping To - kaye, and

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "na - tives ad - mire, While sip - ping To - kaye, and".

Czi - kos ca - rouse in a tip - sy throng. So pack your

Czi - kos ca - rouse in a tip - sy, throng, So pack your

Czi - kos ca - rouse in a tip - sy throng. So pack your

The first system consists of four vocal staves and two piano staves. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

grip and off we'll trip. Have pass - ports read-y, they

grip and off we'll trip. Have pass - ports read-y, they

grip and off we'll trip. Have pass - ports read-y, they

The second system continues the vocal and piano parts. It features the same four vocal staves and two piano staves. The lyrics are repeated across the vocal parts. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

could ar - rest, and troub - le make for slight mis -

could ar - rest, and troub - le make for slight mis -

could ar - rest, and troub - le make for slight mis -

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key with a 2/4 time signature. The lyrics are: "could ar - rest, and troub - le make for slight mis -".

take, on ent' - ring in - to Bu - da - pest, On

take, on ent' - ring in - to Bu - da - pest, On

take, on ent' - ring in - to Bu - da - pest, On

The second system also consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "take, on ent' - ring in - to Bu - da - pest, On". The piano part includes a fermata over the final chord.

ent' - ring in - to Bu - da - pest. On ent' - ring

ent' - ring in - to Bu - da - pest. On ent' - ring

ent' - ring in - to Bu - da - pest. On ent' - ring

ent' - ring in - to Bu - da - pest. On ent' - ring

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "ent' - ring in - to Bu - da - pest. On ent' - ring".

in - to Bu - da - pest. So pack your grip, and off we'll trip to Bu - da -

in - to Bu - da - pest. So pack your grip, and off we'll trip to Bu - da -

in - to Bu - da - pest. So pack your grip, and off we'll trip to Bu - da -

in - to Bu - da - pest. So pack your grip, and off we'll trip to Bu - da -

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "in - to Bu - da - pest. So pack your grip, and off we'll trip to Bu - da -". The piano accompaniment provides a steady accompaniment for the vocal lines.

DAISY.

Pest, to Bu - da - Pest. No,

Pest, to Bu - da - Pest.

Pest, to Bu - da - Pest.

No! you shall not go!

MAY.

No, No, you shall not

go!

KATRINKA.

We shall see,

TODD.

Help! help!

MALE CHORUS.

Be care - ful what you

do,

can't you see,

*rit.*

this man is the Mayor of Kan - ka - kee.

TODD.

Oh!

*cresc. e rit.*

## Allegretto.

I am his Hon - or the Mayor, ——— Great my pow'r, ——— have a

care, ——— I'm no grab — bag prize. Tho you're not — my size, When I'm

mad, I'm — bad, be - ware. Ha!

For he is his Hon - or the

For he is his Hon - or the



May - or, great his pow'r, \_\_\_\_\_ have a care. \_\_\_\_\_ While the

May - or, great his pow'r, \_\_\_\_\_ have a care. \_\_\_\_\_ While the

The first system of the musical score consists of four staves. The top staff is a treble clef with a flat key signature and a whole rest. The second and third staves are vocal staves with lyrics. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and moving lines.

So \_\_\_\_\_ hon - or his Hon - or the

gen \_\_\_\_\_ darmesttrue, keep him safe \_\_\_\_\_ from you, we will hon - or his Hon - or the

gen \_\_\_\_\_ darmesttrue, keep him safe from you, we will hon - or his Hon - or the

The second system of the musical score consists of four staves. The top staff is a treble clef with a flat key signature and lyrics. The second and third staves are vocal staves with lyrics. The fourth staff is a grand staff for piano accompaniment, featuring chords and moving lines.

May - or!

May - or. We'll hon - or his Hon - or the

May - or. We'll hon - or his Hon - or the

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a long note on 'May' followed by a rest and then 'or!'. The second and third staves are vocal lines for two different voices, both with treble clefs and one flat. They sing 'May - or. We'll hon - or his Hon - or the'. The fourth staff is a piano accompaniment with a bass clef, one flat, and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

May - or, We'll hon-or his Hon-or the May - or. We'll

May - or, We'll hon-or his Hon-or the May - or. We'll

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and one flat. It contains the lyrics 'May - or, We'll hon-or his Hon-or the May - or. We'll'. The second and third staves are vocal lines for two different voices, both with treble clefs and one flat. They sing 'May - or, We'll hon-or his Hon-or the May - or. We'll'. The fourth staff is a piano accompaniment with a bass clef, one flat, and a 3/4 time signature. It features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and a 3/4 time signature.

Andante.

hon - or his Hon - or the May - or, Well Hon - or  
hon - or his Hon - or the May - or, Well Hon - or

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in 3/4 time and feature lyrics: "hon - or his Hon - or the May - or, Well Hon - or". The piano accompaniment is in 3/4 time and includes a treble and bass clef staff with chords and melodic lines.

the Mayor.  
the Mayor.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "the Mayor." and "the Mayor." with a fermata over the word "Mayor". The piano accompaniment continues with chords and melodic lines.

*ff*

The third system shows the piano accompaniment. It features a treble and bass clef staff with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present.

The fourth system continues the piano accompaniment with chords and melodic lines. It concludes with a final chord marked with an accent (^).

No 10.

Opening Chorus.

Lyric by  
CHAS. J. CAMPBELL & RALPH M. SKINNER.

Music by  
JULIAN EDWARDS.

Tempo di Mazurka.

Piano.

*ff*

Hap - py we, in Hun - ga - ry, who

Hap - py we, in Hun - ga - ry, who

*tr*

in the sum - mer time, Don't re - pair, for change of air, In

in the sum - mer time, Don't re - pair, for change of air, In

*tr*

far off for - eign clime. Sea - side we may nev - er see,

far off for - eign clime. Sea - side we may nev - er see,

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "far off for - eign clime. Sea - side we may nev - er see,". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

But in this lit - tle isle, Nat - ure glows like sweet - est rose, And

But in this lit - tle isle, Nat - ure glows like sweet - est rose, And

The second system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "But in this lit - tle isle, Nat - ure glows like sweet - est rose, And". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

al - ways wears a smile. Here you see the Gyp - sy free,

al - ways wears a smile. Here you see the Gyp - sy free,

*rit.* *a tempo.*

*tr* *rit.* *a tempo.*

The third system of the musical score consists of three staves. The top two staves are vocal lines in G major, with lyrics: "al - ways wears a smile. Here you see the Gyp - sy free,". The bottom staff is the piano accompaniment, which includes a trill (*tr*) and dynamic markings for *rit.* (ritardando) and *a tempo.* (return to tempo).

*rit.* *a tempo.*

Here— you see the gyp-sy free, Who to a maid will tell

Here— you see the gyp-sy free, Who to a maid will tell

*rit.* *a tempo.*

what will be, Her lot with him Who vows he loves her well,

what will be, Her lot with him Who vows he loves her well,

*rit.*

He loves her well. Bright eyes glance while mer-ry dance

He loves her well. Bright eyes glance while mer-ry dance

*rit.*

*a tempo.* Ends up each Sum-mer day. *rit.* Come seek at Mar-gits-zi-get, For

Ends up each Sum-mer day. Come seek at Mar-gits-zi-get, For

*a tempo*

*rit.*

*a tempo.* frolic, fun and play. *rit.* La, la, la, la,

frolic, fun and play. La, la, la, la,

*a tempo.* Hap-py we, in Hun-ga-ry, Who in the sum-mer time,

Hap-py we, in Hun-ga-ry, Who in the sum-mer time,

*tr*

Don't re-pair for change of air, In far off for - eign clime.

Don't re-pair for change of air, In far off for - eign clime.

The first system features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Don't re-pair for change of air, In far off for - eign clime." The piano accompaniment includes a treble clef staff with eighth-note patterns and a bass clef staff with block chords.

The piano accompaniment for the first system consists of two staves. The treble clef staff contains eighth-note patterns with trills, and the bass clef staff contains block chords.

Sea - side we may nev - er see But in this lit - tle isle,

Sea - side we may nev - er see But in this lit - tle isle,

The second system features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Sea - side we may nev - er see But in this lit - tle isle,". The piano accompaniment includes a treble clef staff with eighth-note patterns and a bass clef staff with block chords.

The piano accompaniment for the second system consists of two staves. The treble clef staff contains eighth-note patterns with trills, and the bass clef staff contains block chords.

Nat - ure glows like sweet - est rose and al - ways wears a smile, And

Nat - ure glows like sweet - est rose and al - ways wears a smile, And

The third system features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Nat - ure glows like sweet - est rose and al - ways wears a smile, And". The piano accompaniment includes a treble clef staff with eighth-note patterns and a bass clef staff with block chords.

The piano accompaniment for the third system consists of two staves. The treble clef staff contains eighth-note patterns with trills, and the bass clef staff contains block chords.



al - ways wears a smile, and al - ways wears a smile.

al - ways wears a smile, and al - ways wears a smile.

*tr*

Meno mosso.

Hap - py we.

Hap - py we.

Meno mosso.

*mp* *pp*

CAPTAIN.  
Valse lento.

*p* Flow! Dan-ube! the world through and through; No riv - er re -  
Round moon! To thy beau - ty I toast! Re - flect - ed in

veals of such beau - ti - ful blue. Flow on, from the  
all that we i - dol - ize most. Blue riv - er and

hills to the vale, Give life to the land where the blue wat - ers  
star spec - kled skies, The bright - est and blu - est and brown - est of

trail. Flow Dan - ube, give life to the vine, - 'Til  
eyes. Eyes tell - ing of pas - sion as strong - As

Burst - ing fruit yield us a tor - rent of wine; Deep,  
thou moon art high, or the riv - er is long. Deep,

*cresc.*

deep as thy bo - som of blue, We'll drink of To - kay a full  
deep to the eyes that are true, We'll

bump-er to you. Sweet To - kay! Sweet To -

kay! With de - light from the flag on we tip. Zip!

Zip! Rich bou - quet, flies a - way From the

bub - bles that break on the lip. *f* Zip! Zip! *p* No al -

loy, In its joy, There is laugh-ter and

love in each sip; He who fears, gets but

tears, He who quaffs, but the laughs. *f* Zip! Zip! *ff*

Zip.

*f* *rit.* *a tempo.*

Sweet To - kay! Sweet To - kay! With de -

Sweet To - kay! Sweet To - kay! With de -

*ff* *rit.* *a tempo.*

light, from the flag on we tip. Tip! Tip! Rich bou - quet, \_\_\_\_\_

light, from the flag on we tip. Tip! Tip! Rich bou - quet, \_\_\_\_\_

*rit.*

*rit.*

*a tempo.*

— flies a - way, From the bub - bles that break on the

— flies a - way, From the bub - bles that break on the

No al - loy, in it's joy, There is

lip. Zip! Zip! No al - loy, in it's joy, There is

lip. Zip! Zip! No al - loy, in it's joy, There is

laugh-ter and love in each sip. He who fears, gets but

laugh-ter and love in each sip. He who fears, gets but

laugh-ter and love in each sip. He who fears, gets but

tears, He who quaffs, but the laughs. Zip! Zip! Zip! Zip!

tears, He who quaffs, but the laughs. Zip! Zip! Zip! Zip! Zip! Zip! Zip!

tears, He who quaffs, but the laughs. Zip! Zip! Zip! Zip! Zip! Zip! Zip!

Zip! Zip! Zip! Zip! Zip! Zip! Zip!

Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip!

Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip!

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains the lyrics "Zip! Zip! Zip! Zip! Zip! Zip! Zip!". The second and third staves are vocal lines with treble clefs, each containing the lyrics "Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip! Zip!". The fourth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Zip! Zip! Zip! Zip! Zip! Zip! Zip! \_\_\_\_\_ Zip!

Zip! Zip! Zip! Zip! \_\_\_\_\_ Zip!

Zip! Zip! Zip! Zip! \_\_\_\_\_ Zip!

The second system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. It contains the lyrics "Zip! Zip! Zip! Zip! Zip! Zip! Zip! \_\_\_\_\_ Zip!". The second and third staves are vocal lines with treble clefs, each containing the lyrics "Zip! Zip! Zip! Zip! \_\_\_\_\_ Zip!". The fourth staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand, including some longer note values.

The third system consists of two staves. The top staff is a piano accompaniment with a treble clef and a key signature of three sharps, featuring a melodic line with eighth notes and some chords. The bottom staff is a piano accompaniment with a bass clef and a key signature of three sharps, featuring a steady eighth-note bass line and chords in the right hand.



# Military Willie.

Song and Chorus.

3232  
No 11.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.

Music by  
JULIAN EDWARDS

Voice.

Tempo di  $\frac{2}{4}$  Marcia.

Piano.

*ff*

1. Once a  
2. But our

Wil - lie dai - ly clerked it in a big de - part - ment  
Wil - lie now is miss - ing we shall nev - er see him

*fp*

store, And wished to be con - sid - ered the one peb - ble on the  
more, He was called up - on for ser - vice, when we had our Span - ish

shore. His hair he smooth - ly plast - ered, was the big - gest dude in  
war. Was or - dered to the front when our brave sol - diers went to

*fp*

town, But while he turned his trousers up, the girls all turned him  
fight, I'm sor - ry to con - fess it, Wil - lie suf - fered much from

down. So while Wil - lie meas - ured rib - bons he one  
fright. You see Wil - lie al - ways thought a gun was

day e - volved a plan Where - by a sim - ple Wil - lie could be -  
car - ried for pa - rade, But now he found for pur - pos - es far

come a la - dies' man. He joined the State Mil - i - tia, on gold  
diff - 'rent they were made. So when a com - rade care - less - ly one

*fp*

lace spent all his pay, And it proved a good in -  
day dis - charged his gun, Wil - lie found his heart was

vest - ment, for he heard the la - dies say. \_\_\_\_\_  
in his throat, and to the woods did run. \_\_\_\_\_

## CHOURS.

There goes Mil - i - ta - ry Wil - lie, March - ing to the  
There goes Mil - i - ta - ry Wil - lie, All his com - rades

band, There goes Mil - i - ta - ry Wil - lie,  
cried, There goes Mil - i - ta - ry Wil - lie,

My! but he looks grand. Mag - gie,  
With a rap - id stride. Still they

Maud and ev - en Mam - ie In ad - mir - a - tion  
say that he is run - ning While Maud and Mam - ie

sigh, Lost in love and a - dor - a - tion as Mil - i - ta - ry  
sigh, Just an - oth - er he - ro miss - ing for Mil - i - ta - ry

Wil - lie pass - es by. ——— There goes Mil - i - ta - ry Wil - lie,  
Wil - lie is passed by. ——— There goes Mil - i - ta - ry Wil - lie,

Marching to the band.                      There goes Mil-i-ta-ry Wil-lie,  
 All the com-rades cried,                      There goes Mil-i-ta-ry Wil-lie,

My! but he looks grand.                      Mag-gie,                      Maud and ev-en Mam-ie                      In  
 With a rap-id stride.                      Still they                      say that he is run-ning While

ad-mir-a-tion sigh,                      Lost in love and a-dor-  
 Maud and Mam-ie                      sigh,                      Just an-oth-er he-ro

a-tion As Mil-i-ta-ry Wil-lie pass-es by. — *D.S.*  
 miss-ing For Mil-i-ta-ry Wil-lie is passed by. —

3234

## Where the Wild Vine Clings.

(MAGYAR MAID.)

NO 12.

Katrinka and Chorus.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.Music by  
JULIAN EDWARDS

♩ Allegretto.

Voice.

Piano.

♩ Allegretto.

*ff**p*

1. Oft in the twi - light  
2. Hearts have a way of

*pp*

fall - ing I dream of Car - path - ian Hills, Where  
stray - ing and my heart has drift - ed too, Yet

night winds are soft - ly call - ing, come back to our moun - tain  
 ev - er to me 'tis say - ing the land that you love is

rills. To for - est and wood - land wav - - ing, To  
 true. The val - ley, the hills and hol - - lows, The

dells where the esi - ko sings, From val - ley to hill we are  
 for - est with mus - ic rings, Sweet notes that my lone heart

crav - - ing For you, where the wild vine clings. ———  
 fol - - lows A - far, where the wild vine clings. ———

## Andante. (Dreamily.)

Mag\_yar maid, — Mag\_yar maid, — They are

*pp*

sigh\_ing your love has strayed — Don't for\_get, — don't for\_

get, — In your heart we would lin\_ger yet. — Zin\_ga -

ree — Come to me, — That's the mes\_sage my home\_land



sings, — Mag-yar maid, — Mag-yar maid, — ah!

Come where the wild vine clings. — Mag-yar maid, — Mag-yar

maid, — They are sighing your love has strayed — Don't for -

get, — don't for - get, — In your heart we would lin - ger

yet. Zin-ga-ree Come to me, That's the

mes-sage my home-land sings, Mag-yar maid Mag-yar maid

ah come where the wild-vine clings. Mag-yar maid,

*rit.* 1. 2. *D.S. pp rit.*

Mag-yar maid, Come where the wild-vine clings.

*ff*

**N<sup>o</sup> 13.**  
3210

# A Little Girl Like Me.

Lyric by CHAS. J. CAMPBELL &  
RALPH M. SKINNER.

Music by  
ALFRED E. AARONS.

*Allegro molto moderato.*

Voice.

Piano.

1. When a lit - tle girl is old e - nough to  
2. She may say "Oh not at all, I ra - ther

mar - ry, It is fol - ly to re - main in sin - gle  
like it" When re - fer - ring to the smoke of cig - a -

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state,                    So she    dan - gles    out    a    string    For    a  
 rette,                    All    your    vi - ces    small,    con - done,    That    in

*8va*

fel - low    with    a    ring,    Who    is    look - ing    for    a    lov - ing    lit - tle  
 pen - i - tence    you    own    You    ex - pect - ed    with    re - proach - es    would    be

mate.                    On    her    mind    at    school    the    max - im    has    been    traced,    That 'tis  
 met.                    In    your    wish - es,    should    she    al - ways    ac - qui - esce,    Would    it

sin    to    let    the    good    things    go    to    waste",                    And    she'll  
 strike    you    that    it    might    be    to    im - press?                    She    would

keep an o - pen eye, Lest a good thing pass her by, Whom 'tis  
be a mod - el wife And in - dulse you all your life, Al - ways

*rit.*

real - ly worth her while to cap - ti - vate. — If in her  
read - y to for - give, should you for - get — That in her

REFRAIN. (Chorus repeats.)

eyes lie wist - ful glan - ces, — And she has

*pp-f*

lips that seem to say — "If you would kiss me, Kiss me,

kiss me!— Don't be a - fraid, I'll not say nay?"—— Would you be

sin - gle or take chan - ces — of wed - ded do - mes - ti - ci -

ty?—— Would you re - fuse them, lose or choose them If you

knew a lit - tle girl like me? If in her me?

1. 2.

*f*

## Champagne.

No 14.

Lyric by  
CHAS. J. CAMPBELL & RALPH M. SKINNER.Music by  
JULIAN EDWARDS & ALFRED E. AARONS.

Tempo di Marcia.

Piano *ff*

The piano introduction is in 2/4 time, marked *ff*. It features a rhythmic melody in the right hand with eighth-note patterns and chords in the left hand. The first two measures are circled, and there are fermatas over the final notes of the first and third measures.

The piano accompaniment for the first system of the vocal line, consisting of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

§ till ready.

I'm ze gay Fougere, from Fo lie Bou-gere, Ze  
When ze mu-sique play, I march-zis way, My

*mp*

The second system includes the vocal line and piano accompaniment. The vocal line begins with a rest and then enters with the lyrics. The piano accompaniment continues with chords and a bass line. A section marked § begins with the vocal line.

Belle par ex-cel-lence; My af-fairs D'A-mour a la Fran-cais I  
voice is grandehum-bug, But I sing wiz eyes and shoulders Tout le

The third system continues the vocal line and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

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treat par com - plai - sance. All ze beau Mes - sieurs zat  
Monde, — like my shrug. Zey en - core my chan - tant

know me say I am von grande pique nique, And zey  
ris - que till, je suis tres fa - ti - gue, Zen it's

love ze Femme tres jo - lie full of lee - tle  
vous - le - vous Cham - pagne? and I re - fuse? ja

trique. La la la, la la la, la la la! Ma Belle Pe -  
mais! La la la, la la la, la la la!



tite, par - don - nez moi, Zey say, Vo

*mp-f*

bois? Oui oui, Ma foil Je fais, je

fais, I drink I say, For Fou - chere tout

*cresc.*

jours Cham - pagne Eh sa! Che - rie, Bon pot-pour-

*f*

ri. Fou-gere, Lob - staire and Cav - i - are is all ze

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'ri.' followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

same. Just a glass of eet you drink, Wiz ze

The second system continues the vocal melody and piano accompaniment. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the rhythmic pattern with some harmonic changes.

eyes you make ze wink, Oh Love-ly naught - y wine, Cham-

The third system continues the vocal melody and piano accompaniment. The vocal line includes the words 'eyes you make ze wink, Oh Love-ly naught - y wine, Cham-'. The piano accompaniment continues with the established rhythmic and harmonic style.

1 2  
pagne. Ma belle Pe pagne.

The fourth system concludes the piece with two first endings. The first ending leads back to the beginning of the piano accompaniment. The second ending leads to a final cadence. The piano accompaniment includes dynamic markings such as *f* and *sfz*, and the instruction *D.S.* (Da Capo).

## No 15.

## Finale II.

CHAS. J. Lyric by  
& RALPH M. SKINNER.

Music by  
JULIAN EDWARDS & ALFRED E. AARONS.

Marziale. ALL.

There goes Mil-i - ta - ry Wil-lie,

Piano.

March-ing to the band, There goes Mil-i - ta - ry Wil-lie,

My but he looks grand! Mag - gie, Maud and ev - en Ma - mie In

ad - mir - a - tion sigh, Lost in love and a - dor - a - tion as Mil - i - ta - ry

Wil - lie pass - es by, \_\_\_\_\_ There goes Mil - i - ta - ry Wil - lie,

*ff*

All the com - a - des cried, There goes Mil - i - ta - ry Wil - lie

with a rap - id stride; Still they say that he is run - ing while

Maud and Ma - mie sigh, Just an - oth - er he - ro

*Allegro molto moderato.*

miss - ing for Mil - i - ta - ry Wil - lie is passed by. If in her

eyes lie mist - ful glanc - es And she has

lips that seem to say If you would kiss me, kiss me,

kiss me, — Don't be a fraid, I'll not say nay, — — — Would you be

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

sin - gle or take chanc - es — of wed - ded do - mes - ti - ci -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment maintains the rhythmic pattern from the first system, with some chordal textures in the right hand.

ty, — — — Would you re - fuse them, lose or chose them if you

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a more complex texture with some sixteenth-note runs in the right hand.

knew a lit - tle girl like me. — — —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a more complex texture with some sixteenth-note runs in the right hand. The system ends with a double bar line and a final chord.